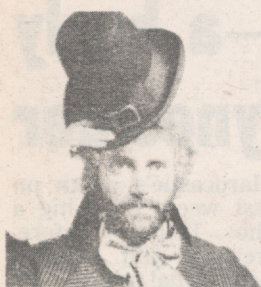
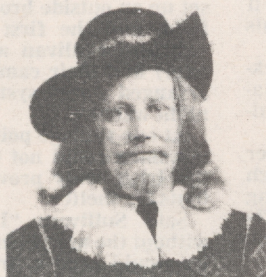
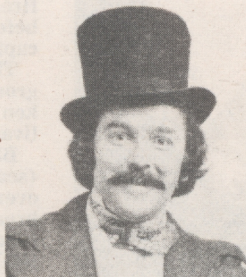
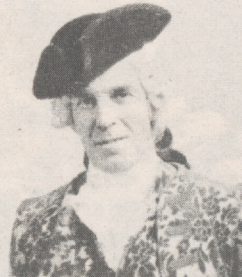
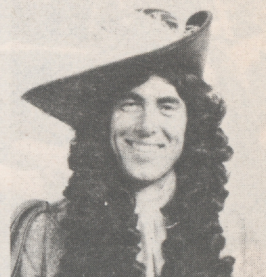


eye

Matthew Wood's BBC Diary

Douglas Camfield
DirectorBob Banks Stewart
ScriptwriterChris Baker
PA/DirectorChristopher Barry
DirectorGeorge Gallaccio
Production Unit ManagerBob Holmes
Script EditorPhilip Hinchcliffe
Producer

A notice-board plea to staff at Television Centre for volunteers to be photographed as Dr Who went unanswered.

The last episode of a *Dr Who* story, *The Brain of Morbius*, required several people to represent reincarnations of Dr Who through the ages.

Step forward, all you bygone Dr Whos

Carol Wiseman, production assistant on the series, initiated the search which ultimately yielded only one volunteer — Chris Baker, a PA/director in Plays. And she

got him only because he happened to work off the same corridor as the *Dr Who* offices.

Eventually, other members of the *Dr Who* production team,

shyly presented themselves. Said producer Philip Hinchcliffe: "We secretly thought we had the right sort of *Dr Who* faces."

Pictures of the gentlemen —

taken by Bob Komar — will be flashed briefly on the screen during the episode in which the Doctor engages in a battle of minds with Morbius. They will represent Morbius's struggle to take over the Doctor's mind and take it back into infinity and thus, destruction.

Helen shops for gems worth £15m

Nationwide researcher Helen Kennard went on a shopping trip last month — and came back with £15 million worth of jewels.

The diamonds, sapphires, emeralds and rubies were from Cartiers of London and they were used for a five-minute spot on the programme dealing with the 100th anniversary of Louis Cartier's birth.

The studio took on the atmosphere of Aladdin's Cave and strict security precautions were enforced. In addition to BBC security personnel, police and six armed guards from the Bond Street jewellers were on hand to keep an eagle eye on the gems.

After the programme, the collection of jewels — the most valuable items ever allowed in a BBC-tv studio — were whisked back to the Cartier vaults.

Said Helen: "I was told to select some interesting and colourful items that would be best for showing on television. I picked four historical and four expensive modern pieces, a triple ring and bracelet. I had no idea they were worth £15 million."

Firing a broadside

That lovable bunch of sea dogs, the cast of *The Navy Lark's* good ship Troutbridge will be formally messing together in the BH wardroom on Friday.

In celebrating its 16th year of existence, the series becomes radio's longest running situation comedy. It returned to the air — or should I say sea — last week.

The cast, virtually unchanged since 1959, the year of the first broadcast, will be putting its feet under the table with producer Alastair Scott Johnston, and scriptwriters Laurie Wyman and George Evans. Scott Johnston and Laurie Wyman were both in at the launch of the first series.

The host of the proceedings is Controller Radio 1 and 2, Douglas Muggieridge, who will be going aboard with other shorebound Radio 2 officers.



Picture: Central Office of Information

Honeymoon lessons!

Learning BBC studio techniques was almost a honeymoon for Mr and Mrs Al-Daoud of Jordan, the first married couple ever to turn up on an overseas production course, run by Radio Training at the Langham.

Just before leaving Jordan, Adnan Al-Daoud married Juman Kreishah and they both work with the Hashemite Broadcasting Service — he as an Arabic announcer and producer of current affairs programmes and she also as an announcer/producer.

Adnan Al-Daoud is 28 and he graduated in English Literature at the University of Damascus. Twenty-

three-year-old Juman graduated at the University of Jordan in Public Administration and Political Science.

There are 12 students on the overseas production course and one of its attractions is that students meet people from other countries. Not more than two from any one country are taken at a time.

The Al-Daouds spent a week at Radio Nottingham and half-way through the course they visited BBC Scotland for three days with the other students. They are pictured above receiving instruction from senior assistant Geoffrey Seymour.

With an eye on the sky

Neither the roof of the House of Commons nor that of Broadcasting House are good for sighting UFOs — Unidentified Flying Objects — according to telex operator Ken Rogers, who works in both places.

And he should know. His interest in UFOs stems from the fact that he is Chairman of the British UFO Society and one of its founder members.

Ken joined the BBC in January, hopes to become a journalist, and has already done quite a bit to further that wish.

He founded the Warminster UFO

News Letter which published reports of all extra-terrestrial phenomena and assorted sightings and still runs the Warminster News Agency which regularly sends stories to the national press.

He was recently seen and heard quite a bit when he discovered the most famous of all photographs of flying saucers was a fake. George Adamski's picture of a flying saucer was, according to Ken Rogers, a picture of a bottle-cooler and a lampshade.

Ken's BBC work doesn't leave him that much time for his interest, but he has no intention of neglecting it.

"I'm glad to say people are taking this all a bit more seriously. Scientists are researching all over the world. Personally, I've been convinced about the reality of UFOs, not just from what I've seen, but from the weight of the evidence to back it up."



Three BBC men meet up at the BFBS Cyprus Station. From left, Bob Smith, Ron Coles, George Mitchell and station controller Roy Morgan.

Fancy seeing you here

When Ron Coles and Bob Smith worked together at Radio Leicester, they never imagined they'd meet up again more than 3,000 miles away.

The British Forces Broadcasting Service studios at Dhekelia in Cyprus were the location for the surprise encounter.

Ron, a former producer at Leicester, is now an instructor with the BBC Radio Training Unit, and was on

a three-week visit to the BFBS station.

Bob, who was assistant engineer-in-charge at the Midlands station, has just started a two-year secondment to BFBS in Cyprus and he will be helping with the introduction of stereo.

Also on secondment as an announcer and reporter is George Mitchell. He used to direct the news magazine *'Reporting Scotland'* in Glasgow.

Enter the hot and cold producer

Radio 2 producer Bev Phillips is travelling the world this month to collect requests on tape from the Forces for the Christmas Day edition of *Family Favourites*. He had never flown before and his first trip was to Goose Bay, Newfoundland, one of the coldest places on earth.

He changed into tropical gear last week to visit Hong Kong and Gan in the Indian Ocean and he is due home next week.

Another Radio 2 producer David Rayvern Allen, has been in America collecting more than 140 interviews for *The Great American Showmen* series, to be broadcast in the New Year.

In Los Angeles he made some recordings of actress Tippi Hedren, best known for her role in the Hitchcock film *The Birds*. All was going well when David looked up and found himself staring into the eyes of a Siberian tiger. With admirable calm he asked the actress if she had noticed the animal and she said "Oh yes, he's mine. We're trying to train him not to bite people."

David has all this on tape as a souvenir, complete with growling noises off!

Cool customers, these radio producers.

Guessing origins of programmes

The two BBC entries to the 9th International Film Competition in Berlin in January give food for thought.

Peter Crawford's *The Sacred Cow*, all about farming and the countryside, (it was screened on BBC 1 in March last year) is entered in the Agricultural section and John Kenyon's *Grasmere*, which looks at the effects of tourism on a pretty setting (shown last June), is put up for honours in the Environment class.

The odd thing about this is that *Sacred Cow* was produced by the Natural History Unit and *Grasmere* by the Agriculture Unit.

Perhaps there is a moral here. To BBC staff, originating departments are a part of life. Whatever emanates from Drama Department must be fiction; Documentary output must be factual.

But the viewer doesn't appreciate these distinctions. Which might have something to do with the recent furore over Drama's *Days of Hope*.

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